

EQUALIZING X DISTORT

Issue 2, Number 1

January 2002

The Class

The Class are a four-piece from Scarborough with Andy (Vocals/guitars), Christian (guitar), Greg (drums), and Kyle (bass). The Class grew out of a skate punk band called Nobody Cares (NBC) a few years back. The name change was preceded by a sound change more in tune with the current day chaos punk / oi scene. The Class have played out a bunch locally and have just released their first CD entitled "The Class...Hates You" on Wounded Paw Records. They played on January 6th for CIUT's Equalizing-X-Distort where we had a chance to converse.

How did the Class form ?

Andy: The period of time that THE CLASS have been around has only been for about a year. We started in July of '99. For about two weeks we were a band called INSIDE JOKE. We weren't playing, nobody really knew that this was the name of the band, we were just dicking around in the basement. We wrote a minute and a half songs and we decide that was pretty stupid so we came up with an even dumber name. At the time, it was NOBODY CARES and we initialized it as NBC. Came up with a little logo that bared a striking resemblance to the actual NBC TV network logo. We bunked that after a year. We had already changed styles about three times by that point. I think the point where we started to change was the first time we heard the CASUALTIES. If a band can be that popular singing about the clothes they wear, why can't we.

It was the CASUALTIES that got you guys into changing your sound.

Andy: Well yeah. The atmosphere in Toronto, not to throw insults, you either have hardcore and you have a lot of metal which somehow gets fused into the punk scene and you grow up with that atmosphere that is surrounding you. Being indoctrinated with "anti-this" and "anti-that" and "I hate the world" and "Down with everything" you see a band that's not afraid to dress the way that it used to be done and that are not worried about thinking that they are fashion punks. I think that is really brave today. It's basically what was around at the time. Things have changed a lot since then and there is a band out there like the CASUALTIES who can be an inspiration to a lot of people.

Where did the name the CLASS come from and what's the significance behind the name ?



Andy: We had a whole bunch. I think one, as a joke, was the SHOPPING CART KIDS.

Christian: THE ROTTEN SODS

Andy: We had ROTTEN FURY.

Christian: We were trying to be British.

Andy: Yeah, well it's the only thing we know. And these guys threatened to kick me out of the band unless I came up with something better than that.

Greg: Now we can't change our name because we are too well hated.

Andy: At least we are not ignored. THE CLASS has absolutely no meaning what-so-ever. It's just a stupid name that I think kind of sounds good.

Let me ask you this. When you coming up with names and the CLASS came up, what were you thinking of when you thought of the CLASS ?

Andy: Oi and street punk in general is associated with the working class. Not that the name has any real direct relationship with that way of life.

It's a reference to the class structure....

Andy: It's a little bit of a reference. It's more of a solid sound to the name than say THE SOMETHING CLASS SO AND SO's. It's not a real hardcore name and it's not OI MAN AND THE BOOTBOYS.

Who are your influences ? Who do you listen ?

Greg: I love bands like the CRACK, DE MOB, BROKEN BONES, CHAOTIC DISCORD and RIOT SQUAD. Stuff like that, so it is a big range of stuff that I like. Anywhere from '77 to '82 to '85. I love all of it. It's all good to me.

Andy: Once he gets around 1989 he stops listening to it.

Greg: Yeah somewhere around there. I hate the 90's.

Christian: I would say that my influences include the EJECTED, ABRASIVE WHEELS,

BROKEN BONES, ONE WAY SYSTEM, COCKSPARRER...

Andy: ...your run-of-the-mill oi bands from back in the day. Kyle: COCKSPARRER, the EJECTED, the BUSINESS, there is more I am forgetting. HARD SKIN.

Andy: Yeah definitely HARD SKIN. The funny thing about them is that today, in terms of oi, as opposed to street punk or chaos punk or UK '82 punk, in terms of flat out straight out skinhead oi, HARD SKIN is the greatest

and the funny thing about them is that they are pisstake band. They are a complete and utter joke. As for the rest of my influences, I'm leaning more towards the musician's point of view. I love everything from the early 80's and all the Riot City bands, the Secret Records bands, and everything. The one problem I have about it is that I like to hear something original and at that time everything was four-four punk rock and you listened to the 4-SKINS you listened to the EJECTED. Every song was about going down to the football game. Today I find that a lot of the bands have something new to offer. You take all of these modern chaos punk bands today. I think one of my favourite bands out of the lot - the east coast spikey punk bands - is the VIRUS. They have something new to offer. Basically, I like a lot of the modern stuff just a smidgen more than the older stuff, only because it's got a little more music to it. That's not to say that I don't like those other bands.

Of the bands that you were talking about in terms of influences, do those bands represent the things that come out in your music.

Christian: No they sound good though.

Okay then let me backtrack a little bit and ask about influences that you would directly borrow sounds from.

Andy: The ABRASIVE WHEELS, the EJECTED, the DEFECTS.

Greg: I think that the faster drumming stuff comes from the EJECTED because the EJECTED have a fast drum sound without making it sound too metally and what not, and a lot of my slower stuff comes from the CRACK and MENACE, so I take my influences from those kind of bands in my drumming. Nothing too crazy thrashy and nothing too wimpy pop.

Andy: I am a great big fan of the BUSINESS so

a song like "You've Gotta Lot to Learn", if you listen carefully to "National Employer's Blacklist" there's a pretty big similarity. Mike Ness is my guitar hero so a lot of the way I play is based on Mike Ness' guitar playing. He is just....I want to make love to him.

Greg: I think one of the best punk drummers that I have heard from the 80's is the guy from MAU MAUS. That guy is nuts.

The CD sounds amazing. Have your recorded before as NBC ?

Andy: We recorded as NBC...

Christian: ...it's the shame of the band.

Andy: We have one copy of the burned CD.

Christian: Does anyone want a copy ? It's ten grand.

Andy: Yeah, it's ten grand. See if you can come up with that then maybe we will negotiate something, but that is never going to be released. It was 7 songs of total utter garbage.

You don't like it at all ?

Andy: It was terrible. We didn't mix it. We didn't master it. We just recorded it, took the CD home, and threw it in the garbage.

Greg: It sounds like we recorded on one of those Fisher Price recorder things, after it would have been beaten a couple of times.

How did the recording with *Wounded Paw* at *Sound Foundation* come about ? How did you find out about *Sound Idea* ?

Andy: We got invited by Preston in April two years ago - back in the NBC days. It was around when we were being influenced by the CASUALTIES. We were approached and asked to play a show that was a studio opening party. We found out about it, we had enough songs, we thought we were good enough at that time. We talked to Preston, he said give us \$200 for the day. We went in, we did it and we threw it in the garbage. Actually I keep it. I listen to it once in a while just as punishment.

Greg: We were just in to record about a month ago. We just recorded a new song for a compilation. It sounds really great.

Andy: I honestly think that this one song "Apathetic Youth" - we recorded it at the last minute. We called 7 studios and everybody was booked except Preston. Preston called me at the last minute the day before and he fit us in. We recorded this one song. We actually took the time. We laid down more than two guitar tracks and we actually played the songs about ten or fifteen times to get it right and I think it is great. I think it tops the whole CD.

What is this suppose to get released on ?

Andy: We have no idea what the record is to be called. It is to appear on *Longshot Records* based in Vancouver. The comp is called something like "Toronto vs. Edmonton" or "Toronto vs. the West".



Can you tell me a bit about the idea of the comp ?

Greg: I think it is just to showcase Canadian bands because there hasn't been a good Canadian compilation since "Oi, Let's go Canada", like within the type of music that we play and that's a long time ago. It doesn't seem like anyone is putting one out so I think Mike from *Longshot* is trying to bring it about and bring recognition to Canada's oi scene.

Who is going to be on the comp ?

Greg: RIOT '99, the CLASS ASSASSINS, us and then from Edmonton WEDNESDAY NIGHT HEROS, THE CLEATS, and I think a band called KNUCKLEHEAD.

Do you know when this comp is supposed to come out ?

Greg: We really aren't sure. I know we had to hand in the music a couple of weeks ago and we are suppose to take a glamour shot of ourselves, but I am not exactly sure when it is set to come out.

Andy: Roughly around February or March.

How did this comp contribution come about?

Greg: One of our close friends, Taras who also plays in RIOT '99, approached us about it and told us that it was going down and asked us if we wanted to be on it and any exposure is great so we decided that we should record a track and do it.

Can you tell me about any future recordings that you might have coming up?

EQUALIZING DISTORT

ISSUE 2, NUMBER 1

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Hosts: Martin Farkas, Noah Gadke, Simon Harvey and Stephe Perry).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, and Killed By Death scenes, which means we play material like Jellyroll Rockheads, Recension, Backstabbers Inc., Asterick*, NK6, and Svart Sno.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

91 St. George Street,

Toronto, ON

M5S 2E8

Canada

Request Line: (416) 946-7000

e-mail: equalizingXdistor@ciut.fm

Website: www.ciut.fm



CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases
for December 2001

Band	Title	Format	Label
1. Various Artists	Killed by Hardcore, Volume 2	LP	Redrum
2. Vivisick	Punks were made	ep	Sound Pollution
3. Various Artists	No One Left to Blame	LP	bootleg
4. Spazm 151	Sworn to Fun, Loyal to None	ep	Uncontrolled
5. Born Dead Icons	Salvation on the Knees	LP	Partners in Crime
6. Various Artists	920 Wisconsin Rock 'n Roll	LP	Trick Knee
7. Sniper	From the Tombs	ep	Kick 'n Punch
8. John Brown's Army / Reagan SS	split	ep	Gloom
9. Seein' Red / Vuur	split	ep	Day One
10. Epileptic Terror Attack	No Faith	LP	Deranged

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



KING SIZE BRACES and THE PROWLERS, who happened to be skinhead bands. Not like any nationalist skinhead bands promoting racism or anything like that, but some rumours got started about us and the song "Class Anthem" just pretty much is about being a band and you're not going to change us. We are going to play what we want to play.

Andy: I like that song as well. I think it is a big two fingers in the air to all kids who talk shit about us.

Christian: My favourite song is "Anti-Everything" because it's funny. It is about absolutely nothing. It is about hating everything for absolutely no reason and it's absolutely hilarious.

Andy: Yeah, it is definitely a joke song. There is a line it "I hate crusties homeless punks". Well that is really intelligently written, isn't it. Kyle: The lyrics were written on the car ride down to the recording studio.

Andy: Basically that is us trying to be the most offensive we possibly can without going into things like racism and homophobia, which we wouldn't sing about. That song is a goofy, ridiculous, completely pointless song with no social relevance whatsoever.

How can people get in touch with the CLASS ? What's your mailing address ?

Christian: They can e-mail us at hardcorekit@hotmail.com. We would love to do shows. And if you don't got a computer get one.

Kyle: Come to our shows

Greg: For those kids who don't have computers you will find us around the city. We are always around. I don't think I should give me phone number out. Mailing address, if you send something to the band, you could send it to 33 Long Island Cres. / Scarborough, ON / M1C 5E5. If you ever want to send something to us, send us hatemail or CDs or if you ever want to do split records or whatever, just send it to the address above.

Best of 2001 Observations

(Notes on the new and obscured)

January saw the release of some stellar releases like the infamous GORDON SOLIE MOTHERFUCKERS 10" in the year that they were to play their last show. The AMDE PETERSENS ARMÉ from Denmark were to release their debut ep. A supergroup from Chicago called DEARBORN SS was to see their and only ep released on Lengua Armada. WHAT HAPPENS NEXT, a band that was one of the most productive hardcore bands from last year saw their first release in January. The third "Suburban Voice" comp came out in January. And in terms of bootlegs, the "Russia Bombs Finland" saw a repressing, which was amazing. A series called "Hyped to Death" released a lot of comps in January. A legendary thrash band from Sweden called PROTES BENG T saw an official discography of their material. The Portland scene started re-surfing with a new wave of peace punk bands, which included ATROCIOUS MADNESS. The ANAL MUCUS discography was released. But the new bands that left their mark include JOHN BROWNS ARMY, CURTAINRAIL – from Japan, and an Israeli band called DIR YASSIN. Here's JOHN BROWN's ARMY, Nate Wilson of Devoid of Faith's new band....

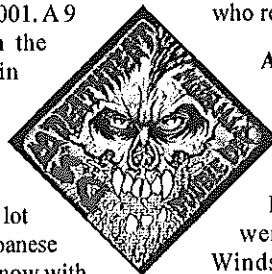
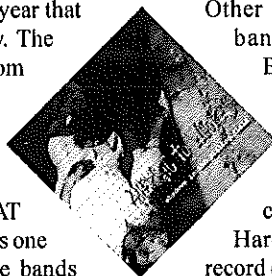
February saw the release of the second PAINTBOX full length. The amazing CHARM demo was released as a one side ep. YOUTH ENRAGE's full length was released on vinyl in North America. The debut TRAGEDY LP came out. HOLIER THAN THOU's first ep came out, a band that was to create much anticipation with an LP later in the year. One of the best 'Dis-clone' bands called DISCLOSE released a new LP. MASSLAKT from Sweden were to release their first of two amazing eps to come out in 2001. A 9 SHOCKS TERROR split with the KILLERS came out graced in PUSHEAD artwork and it was interesting to find that Pushead had returned to doing hardcore band's artwork. And a North American CROW release turned a lot of folks onto this lesser known Japanese band that many people came to know with a North American tour supported by ARTIMUS PYLE. In terms of comps the "South America in Decline" comp was released as was the second "Tomorrow will be Worse" in a more unified format. A great Canadian unearthing saw the release of a second wave punk band from Hamilton called the DREAM DATES. But the month was marked by a busy

re-issuing/ bootlegging month. RAW POWER saw a re-issue of "Trust Me", RATOS DE PARAO saw their second release get a North American vinyl release, the DOGS were released on vinyl, another ANGRY SAMOANS release came to fruition, VICE SQUAD saw two full length re-issues, as did a YOBS re-issue of the "Christmas Album".

Other lesser known re-issues included bands like KAFKA PROCESS, BUNNY BRAINS, the PRICKS, LA PESTE (from Boston), and MISGOVERNMENT (from Sweden). Perhaps the re-issue that left it's mark was the first of cop series to be called "Killed by Hardcore" that would set hardcore record collecting on it's ear. As for the top few releases in February, we will leave the honours a lesser known band from Brazil called MUKEKA DI RATO, and TEAR IT UP from New Jersey – a band that would impact the hardcore scene with a multitude of releases.

March was slower in terms of things like boots and re-issues. The DIE KREUZEN "Cows and Beers" ep was released, the first of many GIZMOS records came out, a legendary Japanese comp called "Eye of the Thrash Guerilla" was pressed as a vinyl release, and Max Ward released the HHH discography. In terms of comps, "Short, Fast and Loud" blew onto the stage with a CD comp and there was a 41 band sXe boxset featuring sXe bands from 41 different countries. In terms of new releases 324, LAST SECURITY, SEWN SHUT, and BRUCE BANNER – a new swedish fastcore band featuring members from PROTES BENG T and FILTHY CHRISTIANS. There were some cool splits like the JABARA / @PATHIA NO, DISCLOSE / TOTALITAR and a KAAOS / SVART AGGRESSION combinations. But the bands I will remember are a grind band from the UK called URKO with a brilliant sense of humour, and two great fastcore bands from Sweden ASSEL and SECOND THOUGHT who released a split.

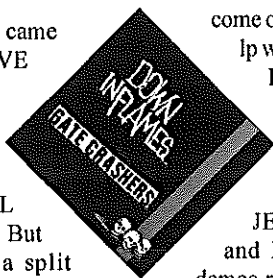
April saw a re-issue of the RAW POWER "Screams from the Gutter" LP by a local label. In terms of Japanese recognition the LIP CREAM "Kill the IBM" and the "Punx" cassette comp were released as vinyl releases. Windsor' own DRY HEAVES were recognized with a discography release. The UK band RIPCORN were recognized for their brilliance with two re-issues, and CR had a discography grace their presence. A tribute comp of the 90's Minneapolis scene came out entitled "When Hell Freezes Over". In terms of new releases, DRILLER KILLER returned with a new ep and ATROCIOUS MADNESS had a split ep come out. A new



DISCORDANCE AXIS release came out. An URKO split with ACTIVE MINDS was distributed through the release of "Direct Hit" fanzine out of France. And a power violence band from Germany known as SKRUPEL were to get their first full length. But local kids, RUINATION had a split release with THEY LIVE - who are like honorary locals, and a great "Titans of Thrash" comp which saw the return of DRI to recording.

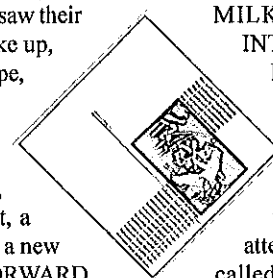
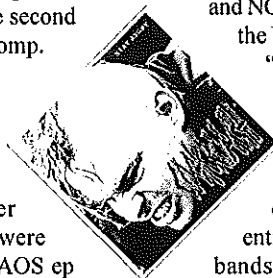
As for May, the INFEST live recording at KXLU turned out to be a disappointment. There was a releases of a live BUZZCOCKS concert from 1978, a collection of ANTI-CIMEX's material, a SICK THINGS boot, a WEIRDOS ep, Winnipeg's the UNWANTED, and yet another VARUKERS best of.... Sweden's LAST MATCH were recognized with a discography as were Florida's REVERSAL OF MAN. The FARTZ reunited and recorded old tracks and released the material themselves. AUS ROTTEN had another amazing LP, RIVETHEAD - a pop punk band in the vein of D4 released their first ep, a new Japanese band called BREAKFAST had their debut ep come out on a Czech label. FUCK ON THE BEACH had their long awaited second release - which pailed in comparison to earlier releases. GUYANA PUNCH LINE released a hard to find ep in Europe. JED WHITEY released a great 12". And a hard to find tour ep with TOTAL FURY and the OATH was released to support their tour. Two local releases, both in the street punk vein were to come out: RIOT '99's ep and the CLASS ASSASSINS demo ep. But the releases that I am greatful for May are this comp from Yokohama called the "Yokohama Punk Thrashers" comp, and the MILKMAN who play sXe sounding songs to a series of songs about an alien invasion (UFO's-alien).

June saw some very big bootlegs get released. The MINOR THREAT / YOUTH BRIGADE demo split was released, the NEGATIVE APPROACH "Pressure" boot was released, and MIA double LP was released and even a SICK PLEASURE boot came out. A new comp from Europe was issued called "Counter Culture". As for new releases, SHARK ATTACK were introduced, AMERICAN NIGHTMARE released their first ep, Bridge Nine became the label to get on for that school of sXe, NO PARADE were introduced, as were CRUCIAL UNIT. In the already heard of departments, GUYANA PUNCH LINE would release their second full length, ATROCIOUS MADNESS would see their third release within 6 months, rumours of a DEATHREAT reunion coupled by a Japanese tour saw the release of the DEATHREAT / DSB split - which is ultra rare in North America, LOCUST had a new ep



come out, the second ZODIAC KILLERS lp was released, a new VINDICTIVES LP came out, the last MAINSTRIKE ep was released, a new ARSEDESTROYER LP came out, ABUSO SONORO released a new split, the second JELLYROLL ROCKHEADS ep, and FACE OF CHANGE had their demos released as a double ep. But June 2001's contribution to hardcore would be a supergroup project from Chicago called PUNCH IN THE FACE, and the second "Barbaric Thrash Detonation" comp.

July can be characterized by MISFITS bootlegs, a boot of our namesake GAUZE, a domestic release of the first PAINTBOX LP, and another BUZZCOCKS live LP. There were also releases of the SLITS, a KAOS ep (from the early W. Coast scene), and a PEER PRESSURE release. In the world of comps, the "Chicago's on Fire" ep was released; five old Spanish Punk Rock 12"s as a comp LP; a gay rights comp from Argentina called "Perversos Desviados Invertidos"; and the first in a new series of skate comps entitled "Prevent This Tragedy". In terms of new material, a new band from Chicago called SIN ORDEN were released, SCOTT BAIO's ARMY from Colorado, ONE RIVER from Japan, the PACMEN, PARAGRAF 119, and CROSS ME from the Netherlands. In terms of already been introduced to....REAL ENEMY saw their last ep get released and they broke up, an OATH 9" was released in Europe, a new LINE OF FIRE split was released, a new DIR YASSIN ep came out, a new CASUALTIES LP was released, an AVSKUM split 10" came out, a second DOWN IN FLAMES ep, a new DISKONTO LP, and a new FORWARD CD was released. The bands I will thank July



for introducing include SCOTT BAIO's ARMY, and AUTHORITY ABUSE.

August saw a frenzy of releases. In terms of re-issues and bootlegs the PAGANS saw two re-releases, ZOUNDS had a double LP, as did NYC's the MOB. There was a few live releases like an IRON CROSS show, THE CLASH and an early CHELSEA BBC recording. REALLY RED, REAL KIDS, TERVEET KADET, and the X had re-releases. And STACK had a discography come out, as did the PANICS, and NO SIDE. In terms of comps, the "End the Warzone" was finally re-issued, the "Cottage Cheese from the Lips of Death" came out again and features early BUTTHOLE SURFERS among others, a new comp called "Falafel grind" came out, as did a new skate comp entitled "Sk-8 or die". Some great new bands to come out in August include HOLY MOLAR, the BASEBALL FURIES, KENT BROCKMAN, an EFFIGY / APARAT split, an EXHALE ep were just a few. But the releases were dominated by new things by great previously released bands. The new 9 SHOCKS TERROR LP finally came out, a band from San Diego finally got the attention they deserved with a new full length, the GATECRASHERS had their first ep released and it was a screamer, a new DISCLOSE ep was released, a new CONTROL ep came out on a European label, a new Y LP was released to coincide with a North American tour, REAL REGGAE had a discography released, MONSTER X / CAPITALIST CASUALTIES split came out, a new split with the MILKMAN was released, an INTESNITY LP came out, the new POLICE LINE ep saw the light of day, the debut SPAZM 151 album was out, new CITIZEN FISH, and a SCUM BRIGADE LP. But the new groups that came to my attention in August were a grind band called ASSEMBLY OF GOD, a new crusty band from Portland called



DISTORT

CIUT 89.5 FM - "Equalizing Distort"
Top 12 Hardcore Releases
for Best of 2001

Band	Title	Format	Label
1. Allergic to Whores	Shadows in the Killing Field	CD	Sound Pollution
2. Vivisick	Punks were made	ep	Sound Pollution
3. Dumbstruck	And We All Fall Down	LP	625 Productions
4. Total Fury	13 Songs	LP	Dan-Doh
5. Teenage Rejects	Don't care about anything	ep	Rip Off
6. Down in Flames / Gatecrashers	split	ep	Broken Glass
7. X Limp Wrist X	What's up with the kids	ep	Paralogy
8. I Quit		ep	Busted Head
9. the Jellyroll Rockheads	intense and mild	ep	625 Production
10. Hippies in Flames	Burn One	LP	Records...not Excuses
11. Vitamin X	See thru their lies	ep	Underestimated
12. Cockroach	Stay Angry	ep	Acme

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FUNERAL, the CANCER KIDS which appeared on the flip with MELEE and ALLERGIC TO WHORES out of OHIO.

September had the distinction of really bringing CROW into the fold as the band saw two releases—a full length and a hard to find tour split with ARTIMUS PYLE. The month also saw the long awaited LIFE's HALT / WHAT HAPPENS NEXT split LP. Life's Halt played their final shows around this time. A GAUZE / KORO split was bootied, a LARM / PANDEMONIUM split was bootied, and an UPRIGHT CITIZENS discography was issued. The Japanese comp "Great Punk Hits" was pressed as vinyl. TEAR IT UP released a split with Sweden's EPILEPTIC TERROR ATTACK. The second great CRISPUS ATTUCKS release came out. A new POINT OF FEW ep was released. The first full length by FIELDS OF FIRE came out. SCROTUM GRINDER's swan song was released. And a full length by STRONG INTENTION also came out. A band from Mexico called DESOBEDINACA CIVIL had their LP come out. A new SEEIN' RED split came out. A new LIE full length was released. And we finally got to hear what THE PEOPLE'S WAR would sound like on vinyl. New releases of old Finnish sounding things came out on Fight records including TURUN TAUTI and VIIMEINEN KOLONNA. A new SEVEN DAYS OF SAMSARA split came out and they toured extensively. An awesome new Finish band by the name of SHARPEVILLE saw their first release. And the hardcore world was introduced to the BACKSTABBERS INC. with not one but two releases. But I will remember September for a new project band of Max Ward's called SCHOLASTIC DETH featuring members of STRUGGLE, a scream-o band from Norway called named after the Dallas TV star—J.R. EWING, and a new band featuring members from HERESY and RIPCORN called DUMBSTRUCK.

October was characterized by three TEAR IT UP releases establishing them as the busiest hardcore band from 2001 just on a release output perspective. They had a split with DOWN IN FLAMES, a split with FAST TIMES, and a one sided ep—which is kind of like cheating. The new DS-13 LP came out. The second FROM ASHES RISE LP was released. The final HOLDING ON LP came out. A new VOORHEES release came out. A new 3 WAY COME was released as a split. A CLASH boot came out. The BLACK FLAG '83 demos were released as a

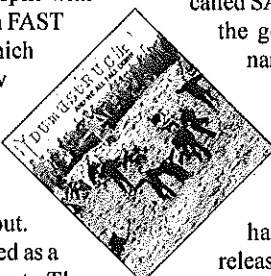
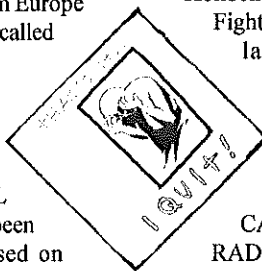
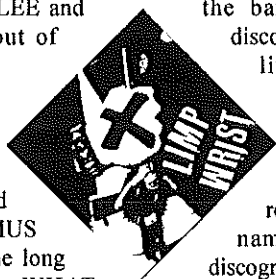
boot. A BASTARD ep was bootied annoying the band to no end. A NAUSEA discography came out. The scourge of live records saw releases of GENERATION X, the RUTS, the DEAD KENNEDYS, and SEEIN' RED. Joe Strummer's first band the 101'ers had a boot release. And a Canadian band by the name of THE ACTION saw a discography on an Italian label. Argentina's FUN PEOPLE had a new release. A discography of an early Berkely band KWIK WAY saw release. The fourth ATROCIOUS MADNESS ep came out making them the second most active band this year. CONFLICT returned with a new release that is reported to be half decent. The project band—SEVERED HEAD OF STATE had an ep come out. STRIKE ANYWHERE saw their second release. And Wilbur Cobb had a new split come out. RUN FOR YOUR FUCKING LIFE had a discography released in the same month as they played their final shows. A great new band from Spain was introduced to us called REDSHIFT. DON AUSTIN had their first release come out. A project band of x-Minutemen, Sonic Youth and Black Flag doing 7 Seconds covers was released under the moniker of SOCIETY'S ILLS. There is lots to remember about October, but the new bands that will have been overshadowed by October's activities include a grind bands called KILLED IN ACTION for their split with CRUCIAL UNIT, an emo-violence band from Europe called BURST, and a garage band called the TEENAGE REJECTS.

November saw a couple of @PATIA NO releases hot on the heels of the MRR Latin American issue. The JELLYROLL ROCKHEADS demo that I have been pimping quite a bit was released on Youth Attack in November, which gave me a certain amount of satisfaction. We heard from ASSININE SOLUTION for the first time in a while. The BORN DEAD ICONS released an ep on their own. New BRUCE BANNER saw a split with this super grind group from Sweden called SAYYADINA, both bands delivering the goods. An all female sXe project named SIREN had a release that folks around here went gaga for. "Wild in the Streets" part 2 of Element's skate comps came out. And an amazing new group from Italy called CONTRASTO had their first release. As for re-releases, discographies seemed to be the order of the day: A Crudos discography, a STRUGGLE discography, and a SEVERED

HEAD OF STATE discography. DRI had a disputable "Greatest Hits" release come out. An old band by the name of PENETRATION saw a release. The PLUGZ ep was re-issued. The first EXCLAIM ep was issued in North America. A Japanese comp by the name of "Hardcore Unlawful Assembly" came out. Another DISCHARGE tribute record was released. A cool regional fastcore comp called "Be Quick or Be Dead" featured bands from Italy and Sweden heading off against each other. The CASUALTIES had another new full length come out. DEFACITO OPPRESSION, Wisconsin's touring wonders, released a CD.

A Scottish band by the name of A.V.O., known for a release with OI POLLOI had a new ep out. SOUND LIKE SHIT had a new release. TUMULT from Germany had their first full length. VITAMIN X had another ep out. GREG LOWERY started a new band with his name in the title. An awesome new Japanese band by the name of ASSAULT saw their first release. EXHALE had an awesome new release. And a new band by the name of COPS & ROBBERS came to our attention. But the bands I will remember November for are SPLITTING TEETH, DERIDE, and TOTAL FURY.

December saw the second installment of "Killed by Hardcore" establishing this as a series done by fans. Another old school comp called "No One Left to Blame" was released in November. The "920 Wisconsin Rock 'n Roll" comp came out as one of the few regional comps to come out this year. A comp of new school Finnish bands came out entitled "Lippajarvi Kokoelma". And a collection of some of the Fight releases came out on a Brazilian label entitled "A Monumental Destruicao Vida...". In terms of bootlegs, the FAST CARS LP was all the talk. There was the NECROS boot, and the NIPS boot. No one talked about the CAPTAIN SENSIBLE ep or the latest RADIO BIRDMEN or even the CD issue of the RATOS DE PORAO. Bands that saw new releases included a GLOOM full length, a HARUM SCARUM 12", a new FLESHIES split with of all bands the VICTIM'S FAMILY, more from Brazil's ULSTER, a new SPAZM 151 ep, a new BORN DEAD ICONS LP, a new SEEIN' RED split, and a new ETA LP—just before changing their name. But some bands to watch for came out of December like Finland's HERO/DISHONEST, or the TALK IS POISON/HARUM SCARUM side project called BOMBS AWAY or the DISASTER STRIKES CD, or the PROFITS ep. A band from LA called REAGAN SS had a split with JOHN BROWNS ARMY that was very good, a band called SNIPER released an excellent ep, and a new band from Japan called VIVISICK was introduced on Sound Pollution.



reviews

Blake LP

This recording compiles two different recordings. The recording from 1996 exhibits some of the most energetic post punk I have ever heard and would be what you would expect any of those post summer of revolution bands to sound like had they kept a few more punk influences. Incorporating the ability to play soft and hard all in one song, to ride a riff in an agitative manner, and to know how long to do each. This is a great recording and reminds me of OKARA. The 1999 sound represents the mature side of these bands which means great musicianship, a lot more mellow, and lacking in punk energy. Side A is for folks into mid-80's Dischord punk. Side B is for the latter day post punk indie-emo kids. (Blue Skies turn Black / 214 Thornhill / D.D.O., Quebec / H9G 1P7 / Canada)

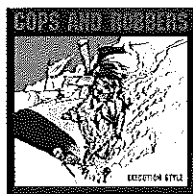


Closet Monster "Killed the Radio Star" CD

If you politicized SCREECHING WEASEL and combined it with some of the experimentation of D4, you'd get Closet Monster. Lyrically, influenced by PROPAGHANDI and progressive politics, they lay out alternative floorplans to a better world. Like MARILYN's VITAMINS, they still draw on that Mid-west political pop-punk sound that is catchy as hell, incorporating harmonized group choruses to every song. Very cool usage of samples. They release their own material. It's a fuckin' diamond in the rough and you should dig for this one. (Underground Monkey Operations / 59 Linton Avenue / Ajax, ON / L1T 2V9 / Canada / Website: www.closetmonster.com)

Cops and Robbers "Execution style" ep

Along with OUT COLD, LAST IN LINE, RED REACTION and FIT FOR ABUSE, COPS AND ROBBERS are keeping the Massachusetts tradition of rough, angry hardcore alive and kicking into the 21st century, as this fine sophomore EP proves in spades. Six tracks here, all raw, concise three-chord rippers with hateful lyrics spit out by one of the nastier vocalists going, bringing to mind "Step on it"-era SLAPSHOT or, for a more recent comparison, Philadelphia's SHARK ATTACK. The delivery is bit quicker and cleaner than that of such obvious inspirations as DYS and LAST RIGHTS, but this nonetheless an excellent example of America's long-overdue hardcore revival. Recommended. (Bridge 9 / P.O. Box 990052 / Boston, MA / 02199-0052 / USA)



Effigy/Aparat split ep

Yet another APARAT? This one's from Japan, and their five tracks here are solidly in the early-DISCHARGE/DISORDER-by-way-of-Finland style that the name implies—a chaotic and noisy rush of sloppy thrash fueled by tribal drumming and a fat bass rumble that occasionally lends vaguely melodic elements to the attack. Lyrics are in Swedish, English and Finnish; overall, decent but certainly not spectacular. EFFIGY, on the other hand, absolutely destroy with their brutal crusty lurch. The songs are pure formula, but it's an effective template that might wear thin on an LP but easily carries one side of a 7": heavy, rhythmic crunch breaking into devastating chugga sections that recall "Ride the lightning"-era METALLICA played with pure, bludgeoning single-mindedness and throat-searingly gruff vocals choking out painfully overtop. In distinct contrast to the disposable noise of most "crust" outfits, EFFIGY are tight and controlled, due largely to their ace drummer. With SDS defunct, it's nice to know that there's another Japanese band out there that's more than happy to continue pumping out the AXEGRINDER-on-steroids damage with such confidence.

(Forest Records / Ceramica 2 #301 / 2-1-37Minami / Kokubunji, Tokyo 185-0021 JAPAN)



Exclaim / Jellyroll Rockheads "Never Trust" ep

Probably two of the best fastcore bands to come out of Japan on one split. Too bad this material pails in comparison to their earlier releases. EXCLAIM's side overmodulates to the point of unlistenable, much like their LP. The recording is too fuzzed out to make sense of their topsy



turvy thrash assault. EXCLAIM's version of "Pressure" is cool to hear. The JELLYROLL ROCKHEADS recording sounds thin. They do a neat RAMONES influenced interpretation of EXCLAIM's "No Skate, No Thrash". But there is lots of chaos to the recording and lots of inspiring vocal sing-alongs, just not delivered with all the wallop of any of their other recordings. It sucks because they just broke up and so they probably won't get a chance to redeem themselves.

(625 Productions / P.O. Box 423413 / San Francisco, CA / 94142-3413 / USA)

Exhale "Strive against fate" ep

Hailing from Kofu City, EXHALE deliver four tracks of standard modern Japanese hardcore on this fine EP. This has all the elements one expects from the style: big but raw production, a relentlessly driving beat that never crosses into tuneless thrash, gang choruses, excellent, tasteful guitar work and scowling vocals that recall Roger of AGNOSTIC FRONT. All in all, a very strong effort in the vein of DSB and NIGHTMARE, from a band that has clearly been doing its homework. (Throw Up / Green Heights #101 / 1315-17 Zaiketsuka Shirane-Cho / Nakakoma-gun Yamanashi-ken / 400-0221 Japan)



Flash Gordon "Troma City Pollution Attack!" CD

Much better than their first LP, FLASH GORDON rip at Queen's version of the song "Flash Gordon" as they launch into a pummeling snare attack, driven by distorted skate chords and fist eating screams. The new reigning kings of fastcore lay down 16 new songs of ripping thrash complete with all the group choruses you can pound your fist in the air to. "3rd World Punk Song" is a complete ripper. "Daniel Wax Off" is a neat way of poking fun at karate exploitation films like "The Karate Kid". It's a blast beat mayhem sure to please even the most cynical burning spirits fan. (Answer / Hase Bld No.2 B1 / 5-49 Osu 3 Naka-ku Nagoya City / Aichi 460 / Japan)



Forca Macabra "Meus olhos so veem dor..." ep

Finland's Brazil-worshipping thrashers FORCA MACABRA turn in another strong effort here, a six-track EP consisting of five originals and (surprise) an ARMAGEDOM cover. This is definite love-it-or-hate-it stuff, no concession to melody or taste whatsoever. In keeping with their Brazilian inspiration, FM's forte is a truly fierce hybrid of pissraw chainsaw hardcore (DISCHARGE, ANTI-CIMEX, RATOS DE PORAO), MOTORHEAD and violent early thrash metal (early BATHORY, HELLHAMMER and pre-'86 SLAYER). Distortion-drenched twin guitars buzz and slash, rising occasionally into sick, atonal leads, drums race and guttural vocals seethe with disgust—one of the most effective distillations of genre-transcending rage I've heard in a long while. Released on a Japanese label, beautifully packaged and featuring ARMAGEDOM guitarist Javier. (Overthrow Records / Maruta-Palace #402 / 21-5 Shimo-Shinshuku / Ichikawa / Chiba 272-01 / Japan)



Hero Dishonest "Pleasure/Disgust" CD

HERO DISHONEST sounds like a posi-thrash version of SEVERED HEAD OF STATE. One vocalist sounds like the singer from DEATHREAT, the other sounds like the singer from D4, and the music sounds like EPILEPTIC TERROR ATTACK. Surprisingly, all the styles work very well together and the songs sound different, as with each song one of these styles will poke out differently than the other. It's like a tug-of-war that included MINOR THREAT, PINHEAD GUNPOWDER and TRAGEDY. Each song sounds very different and they are all top notch hardcore songs...and there are 27 of them with some of them being in Finnish. (Kauppakartanonkaju / 3 F 70 / 00930 Helsinki / Finland)



Intensity "Ruins" LP

The title track sucks you into thinking that these guys have taken the fall for the mosh metal sound and then a blazing thrash song comes ringing out of the low-end dissonance and you remember how this band live up to their name. Although the band sounds a lot heavier than their previous outings, they haven't lost any of the speed or punch that



they deliver their thrashers at. And they do a CITIZENS ARREST cover, how cool is that? Youth crew gets heavy and delivers everything at a thrash speeds.

(Deranged Records/P.O. Box 543, Station P/Toronto, ON/M5S 2T1/Canada)

Jerk Circus "Nevermind the Suburbs" CD

Jerk Circus is what you get when the worlds of pop punk and ska collide, which isn't too far of a stretch. For the most part they have some of the catchiness and consciousness of BAD RELIGION, but the singing reminds me of early East Bay material that came to influence bands like GREEN DAY. And then every so often they will throw in a ska part ("C# Ska" or "Opener") or write a song that has personal lyrics. All the right things are pulled from these respective genres: the music overall is very speedy and picked with precision, the lyrics are more than personal dimensional, the vocals are sung very well, and they pull from other aspects that have influenced punk. In some ways this release is too flawless, but not to a fault.

(Re-Define Records / 28 Fulton Way, Unit 1 • Richmond Hill, Ontario • Canada L4B 1J5)

Jersey "Definition" CD ep

A stripped down four piece version of Jersey without the bells and whistles and with more rock. Sarah is gone, the horn section is kaput, but that pub punk feel of RANCID remains. There is a slower sound to their material, but added emphasis on parts that make this catchier. The beefed up back up vocals also add a sing-along feel and although they show signs of slowing down, their music writing is getting better. There is the added bonus of a DAG NASTY cover, but it fits in with JERSEY's material. (Fueled by Ramen . P.O. Box 12563 / Gainesville, FL / 32604 / USA)

Kohu-63 "Neljalla vuosikymmenella, Kahdella vuosituuhannella" CD

I am of two minds over this band. It reminds me of the new wave of Japanese bands that feature former members of some of the greats that are releasing new material that is more rock influenced like JUDGEMENT. You can hear the reminiscence of classic Finnish hardcore groups like RIISTETTY or BASTARDS in their playing, but they play a lot more rock based punk. Having said that, I listened to this against a discography CD of theirs that has material dating back to 1989 and some of this new stuff kicked its ass. The vocals are growly the way Joey Shithead would sound if he was singing for a band on Distortion Records – rough with a little more edge. The songs are simple punk songs with some cool back and forth vocals effects. The guitar has a buzzsaw tinge. For the most part the new Kohu-63 will appeal to kids into the straight forward chaos punk sound, but who can appreciate the subtleties of early Finnish hardcore.

(Stay Free Underground / PL 264 / 33101 Tampere / Finland)

The Plan "Only These Movements Remain" CD

This is indie rock and it reminds me a lot of FUGAZI. Now I stopped listening to FUGAZI after "Repeater" so my point of reference is the FUGAZI that relied moreso on energy and less on experimentation. The guitar riffs that ring out and the repetition of parts that go into new things make this sound like FUGAZI. But the play between rhythm and syncopation remind me an awful lot of OKARA. This is very interesting indie rock and has not lost the energy of their punk roots.

(Matlock Records / 1858 Auclair Blvd. / Ste-Foy, QC / G2G 1R7 / Canada)

They Live CD-R

Cross power violence with straight edge and a picture of THEY LIVE will be the description. Borrowing both methods of pummeling trudging slowness and super speedy gallop-core, THEY LIVE incorporate crunchy ringing guitar parts with breakdown structures that encourages singing along to lyrics about the shitty state of affairs. THEY LIVE embody the best of all worlds. This CD-R is an advance of the ep that is suppose to come out on Blurred Records. For impatient folks like myself, get in their and write. (e-mail: theylive716@aol.com)

show listings

SATURDAY JANUARY 26th @ Corktown (Hamilton) - NO TIME LEFT, OXBAKER, GET WISE, BLACK EYES CLUB

SATURDAY JANUARY 26th @ Waterdown YMCA - THE GETAWAY, SILVERSTEIN, SEARCHING FOR CHIN, VINCENT BLACK SHADOW, JUDE THE OBSCURE

SUNDAY FEBRUARY 3RD @ CIUT, basement - RIOT '99

FRIDAY FEBRUARY 15th @ Royale Cinema - Kung Fu Fridays

Film: The Leg Fighters

SUNDAY FEBRUARY 24th @ TBA in Hamilton - SLAYER, HATEBREED

SUNDAY MARCH 3rd @ venue, afternoon - CLOSE CALL, A-TEAM, OUR X WAR, SCARE TACTIC

SUNDAY MARCH 3rd @ CIUT, basement - CAREER SUICIDE

TUESDAY MARCH 5th @ The Memorial Boys and Girls Club (a.k.a. The Zone) in London, 8pm - KILL YOUR IDOLS, THE CONTROL, OUR WAR, OX BAKER, GET WISE

If you are trying to find out about shows in the city you can call the Hardcore Hotline at (416) 535-8184 or consult the "The Show Listings Guide", which can be subscribed from at freaksnrdsromantics@mail.com. If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdistort@ciut.fm.

rumourmill

The ABANDONED HEARTS CLUB have a website up and running now and the U.R.L. is www.theabandonedheartclub.com. * Longshot Records is working on a street punk compilation featuring bands from Toronto on one side and bands from out West and will include material from the CLASS, RIOT '99, the CLASS ASSASSINS, WEDNESDAY NIGHT HEROS, THE CLEATS, and KNUCKLEHEAD * Chris from RUINATION has moved to Montreal. He has started a new band in Montreal with Radwan of IRE called THE CURSED. Mike Haliechuk, of FUCKED UP, is playing bass and Christian McMaster, of the SWARM, is playing guitar. They are rumoured to sound like a cross between BOLT THROWER meets UNBROKEN meets the Fight Club * RUINATION are working on getting the split with POINT OF FEW out and are also contributing to the "Youth Attack" comp to be out soon. They maybe touring Europe this summer, as well * Simon has heard a new scream-o crossover project from Quebec City called MI AMORE. They feature ex-members of FIFTH HOUR HERO (formerly JONAH) * That new CLOSET MONSTER recording is so fucking good and the artwork is being put together by Colin ex-Marilyn's Vitamins dude. Underground Monkey Operations will be releasing a i) comp called "Greetings from the Underground", ii) a MARILYN'S VITAMINS anthology, iii) a BOMBS OVER PROVIDENCE / MARILYN'S VITAMINS split, and iv) a HAPPY GO LUCKY full length, as well as that BOMBS OVER PROVIDENCE full length * Get ready for the circulation of a SNEEZEGUARD recording featuring the unholy alliance of Simon Ugly Pop on vocals, Andy Shank on guitar, and Martin Farkas on drums * OUR WAR's new recording sounds much heavier than their demo and they are playing an AGNOSTIC FRONT cover live. I heard that they are working on a STRAIGHT AHEAD cover as one of their next songs * Deranged Records has just confirmed a one sided 12" with HOLIER THAN THOU (from California) and a vinyl format for the new ALLERGIC TO WHORES (from Ohio) CD that will be due out on Sound Pollution in March * Happy Birthday to Sandy Miranda of "Freaks & Geeks" * New Suburban Voice is out with interviews of TEAR IT UP, DEATHREAT, CRISPUS ATTUCKS, EBRO, LAST IN LINE, LIFE'S HALT, and RATOS DE PORAO. It is thick as a brick and chocked full of material and comes with an incredible sampler CD of material including the likes of D4, LIMP WRIST, PUNCH IN THE FACE, SELF DEFENCE, JBA, and many others. Write Suburban Voice c/o Al Quint at PO Box 2746 / Lynn, MA / 01903 * THE CLASS are working on the recording of a new four song ep to be released on Wounded Paw, tentatively entitled "Hope and Glory" *